



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS
AND CRAFTS, BIBLIOGRAPHY, ETC.

VOL. IV. No. II

SEPTEMBER, 1906

30 CENTS THE COPY.

The summer months present little of interest in the art world, which is quiescent, unless rudely shaken by some Comstockian dog-day sensation, of which more later.

Much, however, transpires abroad, and I have used the past summer months in visiting many centres to review several important exhibitions. As usual, my aim has always been to discover what would be pertinent to American art, and the observations made have for their object the interests of the American collector.

I will, then, review the two Paris Salons, of the Artistes Français or the "Old Salon," and of the Beaux Arts or "New Salon," which were held at the same time in different parts of the Grand Palais des Champs Elysées. In London the Royal Academy of 1906 is to receive a visit; but far greater pleasure will be found at the Guildhall Exhibition of Works by Flemish and Modern Belgian Painters. In Holland we find that the Tercentenary of Rembrandt's birth was the incentive for two exhibitions. In Leyden had been gathered a score of paintings by Rembrandt, with some fifty by other Leyden masters of the 17th century. In Amsterdam, the Club "Arti et Amicitiae" had formed a collection of 200 examples of the Modern Dutch School.

In addition to these reviews, some mention will be made of visits to the Kaiser Friedrich Museum of Berlin; to the newly-discovered Turners, which now hang in the Tate Gallery of London; to the Thomy-Thiery Collection of Barbizon pictures which fills three out of the way upper halls in the Louvre; to an exposition of the works of Sorolla y Bastida, held in the Georges Petit Galleries in Paris; to the new Rembrandt room of the Ryksmuseum of Amsterdam; to some Dutch painters of great merit, entirely unknown in America, whose work was found in various places in Holland.

I must not forget to add thereto some remarks on the art treasures of French churches now being catalogued by the Government, on an exhibition at the New Gallery in London, and on a remarkable triptych which I found in the Sedelmeyer Collection of Paris.

* * *

The monthly numbers of the Fifth Volume of THE COLLECTOR AND ART CRITIC, which commences with the November issue, will be enlarged from 32 to 48 pages. This increased space is demanded by the increasing num-

ber of advertisements, and principally to provide more room for the discussion of the usual topics to which this magazine is devoted. "Book Craft" and other departments will be materially strengthened.

* * *

To benefit old and new subscribers there is now ready a PREMIUM in the form of a beautiful art book, "HOLLAND," as painted by CHARLES P. GRUPPÉ.

This album contains a descriptive text, with 24 half-tone illustrations and 12 beautiful photogravures. It will be sold through the trade for \$5, but will be delivered to old and new subscribers for \$3, in addition to the regular year's subscription price of \$3, or \$6 for one year's subscription and this beautiful art book.

Subscribers who desire to avail themselves of this offer are invited to tear out and fill in the blank form on page 312 of this number, and send it, with check or money order, to this office.

* * *

The album which THE COLLECTOR AND ART CRITIC COMPANY offers to American artlovers, is the work of a well-known artist, born in America, but who for the past fifteen years has resided in The Hague, Holland. CHARLES P. GRUPPÉ has always been attracted to Dutch scenery and has thoroly learned to appreciate and understand Holland for its natural beauty. Under this influence he has so fully imbibed his surroundings that his work bears no other impress but of the Dutch School.

Altho Gruppé feels most for landscape, he paints marines with equal fidelity and is especially happy in his presentation of Dutch interiors.

This facility of varied expression has enabled us to collect an album of his principal paintings that has a charm which will be appreciated by artlovers. It is a delightful souvenir of a visit to Holland, and gives an intimate view of the low countries for those who have never traveled in the land of dikes and canals. The book contains a critical review of the artist and his paintings in English text.

I may add that Gruppé is a member of the artist societies "Pulchri Studio" and "Arti et Amicitiae" in Holland. His work has received gold medals at exhibitions in Paris, Rouen, Philadelphia and New York, while his pictures are found in many museums and private collections, especially in America.

* * *

The Comstockian dog-day sensation will soon come up in court. From the public prints I learn that Mr. Comstock drove with a flourish of trumpets and a patrol wagon to the rooms of the Art Students' League, confiscated the catalogues of the League which were to be mailed to young men and girls, prospective students, and, to cap the climax, arrested an unoffending young woman clerk whom he found in charge.

As could be expected, a loud and indignant cry has been heard in protest against Comstock's summary action. Artists especially, in hot-headed haste, denounced the incident as one of Comstock's usual attacks on Art, with a capital A.

I fear that many who have taken sides in this matter don't know what they are talking about, have never seen the publication, or rather the illustrations, which Comstock desires to suppress, or having seen these are carried by indignant passion away from sober, sensible thought.

Of course, we know Comstock and his methods. They strongly bear the impress of grandstand play. The arrest of an inoffensive young woman is inexcusable. The aim of suppressing what the warrant called "a certain obscene, lewd, indecent, filthy and disgusting book" could have been reached more effectively by quiet methods.

The question that concerns us is simply, however, should the publication

of this catalogue be suppressed? And on this question I most emphatically endorse Comstock's view. To defend the illustrations which form the bone of contention on the ground of Art is silly. They are badly drawn, nude male figures, whose prime object seems to have been to indicate sexual distinction. If the managers of the League, sending out this catalogue to young men and girls, do this to give a sample of the work done by the League and so induce these prospective students not to go elsewhere, they will surely be disappointed. No student worth having will ever go to an institution that has to send out such stuff as the best that is turned out in 57th street. The "Nude in Art" has nothing whatever to do with the question now before us. The illustrations to which Mr. Comstock objects are a thousand miles removed from art. Their motive is false; the sense of nakedness predominates over the ideas of form, chiaroscuro or color. The motive of the artist must be pure, then his work will convey pure ideas. The illustrations now under condemnation are decidedly objectionable.

Those in authority at the League have blundered in allowing some one to select the illustrations for the catalogue who was incompetent—morally, intellectually and artistically—to choose the best examples of the work of the League students.

The League is one of the most prominent institutions for the training of artists. Its instructors are men of noble purpose and attainment, and it behooves the League authorities to disown anything that offends good taste or morals.

* * *

There *must* be a larger exhibition building in New York City for the display of works of art. Only the lack of such a building is the reason that the exhibitions held in this city are not the best to be seen in the country. With a larger building than the one in 57th street the exhibitions could be strengthened by invited works of American and foreign artists. There are schemes set on foot by various art organizations which have this in view. One sets as much as three millions of dollars for its goal—not too much to do justice to the enterprise.

It is to be hoped that some of these prospects may be realized in the near future.

* * *

An American artist who spent the summer in Munich tells me of the delightful intercourse he has had with some of the best known American painters residing there, as Toby Rosenthal, David Neal, Carl Marr, and others, men of reputation, whose works are widely and favorably known. These men would come to his studio, and with the simplest modesty, disclaiming any superiority, "knowing nothing much," would talk to my friend about his work with the kindest suggestions of helpfulness.

Another friend, painting in Katwyk, told me of the same experience with prominent Dutch artists, and the earnest sympathy wherewith young, struggling Scott Dabo was taken up last year by the most prominent French painters is a matter of record. And these foreign artists are just as generous towards each other.

My friends both bewailed the fact how different that is at home, where there seems to be so much jealousy, so much underhanded backripping, and instead of words of encouragement, shrugs and sneers.

Well, the artists themselves are speaking. I hope it isn't as bad as all that. Mayhap I have noticed myself some of this lack of *esprit de corps*, but surely the American artist is broadminded and generous enough always to have the kindly word ready that may help a fellow of the guild.

This is known to be the case abroad, and the stronger the American artist becomes, the more it will be the rule with us. Only small souls are jealous.